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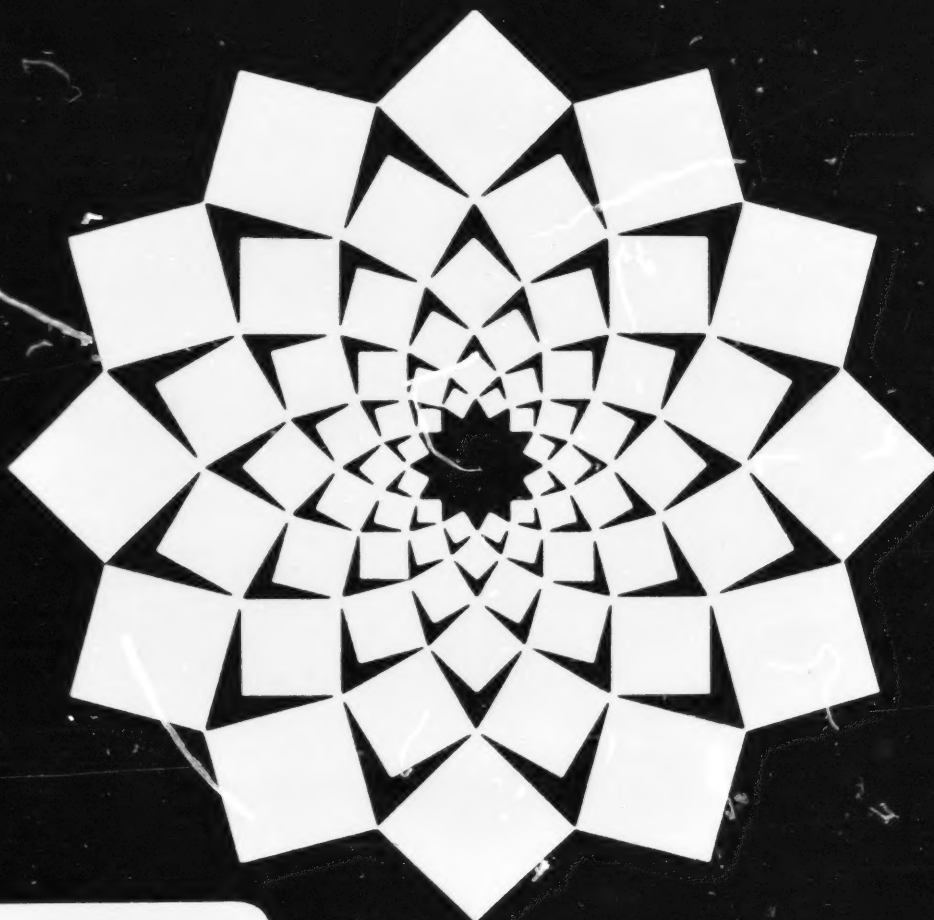
ABSTRACT

The working papers of this pre-conference workshop consist of sample lesson plans in the form of mini-dramas and culture capsules. These activities illustrate ways for broadening one's approach to the teaching of culture by providing samples for the preparation of original items. Material is provided for the teaching of French, Spanish, and German cultural values and attitudes. (AM)

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ACTFL Workshop Proceedings



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Teaching Culture

Atlanta, November 1972

American Council on the Teaching
of Foreign Languages

AMERICAN COUNCIL ON THE TEACHING OF FOREIGN LANGUAGES

THE WORKING PAPERS

of

The 1972 Pre-Conference Workshop

on

TEACHING CULTURE

20-22 November 1972

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Foreword

The following unedited material was produced by participants and consultants during the ACTFL Pre-Conference Workshop on "Teaching Culture" on 20-22 November 1972 in Atlanta, Georgia.

We hope that the material will show you ways for broadening your approach to the teaching of culture by providing you with some samples for preparing your own items.

We want to express our appreciation to all the participants and consultants in the Pre-Conference Workshop on "Teaching Culture" for having contributed to these working papers.

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"L'Invitation au Dîner"

By Florence Johnson
 Betty Nordann
 Dorothy MacIlveen
 J. P. Cosnard
 Betsy Meade
 Consultant: Jane Bourque

Scene:
 Chez les Dubois

Characters:
 Jacques Dubois, son père, sa mère.

Script:

Jacques: Ecoute, papa, maman, cette Elizabeth Mahoney, vous savez, cette Elizabeth Mahoney dont je parle souvent, elle est ici à Lyon!

M. Dubois: Elizabeth Mahoney? L'Américaine?

Jacques: Oui, papa. Tu sais c'est la jeune fille que j'ai rencontrée au lycée. Elle est maintenant sur la côte d'Azur avec ses parents. Si on l'invitait à dîner?

M. Dubois: Chez nous? Avec ses parents?

Jacques: Oui, s'il te plaît, papa! Elle est très sympathique.

Mme. Dubois: Que veux-tu dire? Les inviter chez nous? De riches Américains? La maison est trop petite.

M. Dubois: Et puis, nous ne les connaissons pas.

Jacques: Oh, papa.....

M. Dubois: Alors invitons-les au restaurant?

Mme. Dubois: Oui, c'est ça. Il paraît que l'Alouette a un nouveau chef formidable!

M. Dubois: Ta mère a raison, Jacques.

Jacques: Mais, papa, maman est excellente cuisinière, et puis, ils peuvent toujours manger au restaurant, ces Américains. Ce qui leur plaira, c'est d'être invité à dîner dans un foyer français.
 (Mme. Dubois fait signe d'être flattée)

M. Dubois: Mais nous ne les connaissons pas. A les inviter ici.....

Jacques: Eh bien, je vais vous dire que le père d'Elizabeth est professeur de français. Il comprend assez bien la civilisation française. Je ne crois pas qu'ils demandent se servir de notre salle de bains.

Mme. Dubois: Eh, bien, alors, si je nettoie bien le salon, et la salle à manger. On pourra fermer toutes les portes, pour qu'ils ne voient pas trop que nous manquons de luxe.....

Jacques: Merci, maman! D'accord, papa?

M. Dubois: Je préfère qu'on aille au restaurant. Quand ils rentreront aux Etats-Unis ils pourront dire qu'on les a bien reçus.

Jacques: Mais, justement, papa, en Amérique on se trouve mieux reçu si on est invité dans une famille. C'est ce qu'il y a de mieux dans l'hospitalité américaine.

M. Dubois: Eh, bien, Jacques. Si tu es sûr que ça leur plaira.....

Mais, quand même je crois qu'il aurait mieux valu aller au restaurant.

Points for Discussion:

- 1) Inviting an American girl and her parents to dinner at home. Opposition of parents initially.
- 2) Wanting to take them to the restaurant. Finally yielding.
 - a) French are sincerely convinced that their cooking at home couldn't rival chef's in restaurant. The Americans feel slighted if invited to dine out instead of in French home.

- 3) Feeling of inferiority vis-à-vis American space-bathroom-comfort.
a) to ask to go to the bathroom is in bad taste. For an American it is a utility place; for the French, it is very private.

MINI-DRAMA

FRENCH

"Premier Rendez-Vous"

By Patricia Martin
Roger Beaumont
Mildred Lupton
Barrie E. Bartlett
Consultant: Jacqueline Elliott

Characters:

Bret Johnson, jeune étudiant Américain; Yvonne Dupont.

Scene:

Bret Johnson, jeune étudiant Américain, vient de faire la connaissance d'Yvonne Dupont à la Faculté de Lettres de Dijon. Après les classes, ils vont prendre un café. Plus tard, Bret lui dit:

Script:

Bret: Si on allait voir "L'année dernière à Marienbad" ce soir?

Yvonne: Avec plaisir! Il est à quelle heure le film?

Bret: A neuf heures et demie. Je passe chez vous vers neuf heures--à quelle adresse?

Yvonne: (rougissant légèrement): Vous blaguez! Chez moi? Oh non, alors! On se rencontre au coin de la rue Jacques Cartier devant la pâtisserie du Lion d'Or.

Bret: Alors, si vous préférez--entendu.

Discussion:

- 1) Les parents d'Yvonne n'aiment pas les Américains.
- 2) Yvonne a honte de sa maison.
- 3) Au premier rendez-vous, Yvonne ne veut pas que Bret s'infilte chez elle.
- 4) Elle ne veut pas que ses parents sachent qu'elle sort avec un garçon.
- 5) Yvonne aime bien les pâtisseries.

Explanation:

- 1) Rien ne témoigne des sentiments antipathiques des parents.
- 2) Yvonne n'aurait certainement pas honte de son foyer puisqu'elle habite une maison au lieu d'un appartement démontre déjà un certain standing.
- 3) Oui. Vous avez la réponse juste. En effet, hors d'un premier rendez-vous, le garçon ne va jamais chercher la jeune fille à sa maison. Ce n'est pas d'usage. Ce serait plutôt une intrusion dans la vie privée.
- 4) Yvonne n'a aucune raison (à son âge) de cacher quoi que ce soit à ses parents.
- 5) Aimer les pâtisseries n'a rien à voir avec un premier rendez-vous.

"L'Ouvreuse et son Pourboire" (pour une classe de 1^{ère} année)

By George Hertrick

Consultant: Jane Wright

Scene:

Lieu de spectacle.

Characters:

Une ouvreuse; un garçon; une jeune fille.

Script:

Gilberte: Enfin, nous voilà.

Jean-Paul: Oui, et le spectacle n'a pas encore commencé.

Gilberte: Tu as les billets?

Jean-Paul: Dans ma poche, naturellement. (Il donne ses billets à l'ouvreuse.)

Ouvreuse: Par ici, s'il vous plaît--dans la 9^{ème} rangée. (Elle rend les billets au garçon et attend, la main tendue.)

Jean-Paul: Merci, Mlle. (à Gilberte) Peux-tu bien voir d'ici?

Gilberte: Oui, merci. Toi aussi?

Ouvreuse: (FÂCHÉE--à une autre ouvreuse) Oh, ce qu'ils sont bêtes, ces Américains-là!!!

Points for discussion:

- 1) Custom of tipping ushers in cinema, theatre, etc.
- 2) Broader concept of personal services.

"Une Française à New York"

By Annette Baslaw

Consultant: Lavinia Lile

Scene:

Marie Thérèse, a 16 year old teenager from Grenoble, is visiting her American pen pal, Joan, in New York. They spend the morning sight-seeing and have visited Rockefeller Center; have window-shopped on Fifth Avenue and are now in the Times Square area. In the afternoon, they will go to visit the Statue of Liberty.

Script:

Joan: Et est déjà midi passé et j'ai encore beaucoup de choses à te montrer! Tu commences à avoir faim?

Marie Thérèse: Et bien oui, si on s'arrêtait pour prendre quelque chose? Tu connais un petit endroit dans le quartier?

Joan: Oui, c'est pas trop fameux, mais on ne perdra pas trop de temps.

-Two blocks later, they approach a stand around which are milling a number of people, lunching on hot dogs and orange drink. There is much shouting and pushing and the smell of hot grease permeates the air-

Joan: Tu veux une saucisse ou deux?

Marie Thérèse: Comment, on ne s'assied même pas?
Joan: Et bien écoute, en tout cas, on ne va pas perdre une heure.

Points for discussion:

- 1) The American preoccupation with time.
- 2) The French idea of being seated and served.

MINI-DRAMA

FRENCH

By Jean-Pierre Cosnard
Reid Baker
George Hertrich
Ruthann Stiles
Barbara Gunderson
Jane Wright

Scene:

Two Americans, Jane and Paul, are in a phone booth trying to make a long-distance call to Versailles.

Script:

Jane: Il faut demander un jeton à la caisse. Tu y vas?

-Paul goes upstairs, gets a jeton and returns-

Paul: Voilà. Tu mets le jeton dans la fente et tu décroches le récepteur.

Jane: Je n'entends rien. Je recommence? Ça y est. Tu as le numéro?

Paul: Oui, c'est bien compliqué. 16-92-3115.

Jane: Je suppose que 16 est pour la province. Allons-y. Zut! C'est pas libre. Qu'est-ce qu'on fait?

Paul: On recommence.

Jane: Jeton...récepteur...16...ah--ça sonne.

Opératrice: Allô! Qu'est que vous voulez?

Jane: J'essaie d'appeler un numéro à Versailles.

Opératrice: Vous avez fait le 10!

Jane: Non, madame. J'ai fait 16.

Opératrice: Pas étonnant, alors! Faites le 10, mon petit.

Jane: Mon jeton n'est pas revenu.

Opératrice: Eh bien. Allez en chercher un autre.

Jane: Bon. Mais vous m'attendez, mademoiselle?

Opératrice: Vous croyez que je n'ai que vous comme cliente!

Jane: Ne me dites pas qu'il faut tout recommencer.

Opératrice: Ça dépend de vous, ma vieille. Si vous voulez vraiment appeler Versailles, faut tout recommencer.

Professeur: Qu'est-ce qui vous a frappé dans cette scène?

Un élève: Le téléphone marche mal en France.

Professeur: D'accord. Pourquoi?

- a) parce que la France est techniquement en retard dans la domaine de la communication.
- b) parce que le gouvernement contrôle le téléphone.
- c) parce que Jane n'a pas compris le mode d'emploi imprimé sur le téléphone.
- d) parce que c'est l'été.

Professeur: Autre chose?

Élève: L'opératrice est très impolie.

- a) parce qu'elle est fatiguée.
- b) parce qu'elle est communiste.

- c) parce qu'elle ne comprend pas Jane.
- d) parce qu'elle n'a rien à gagner à être polie.

MINI-DRAMA

FRENCH

"Le Malentendu"

By Sara K. Smith
R. Marshall Brannon
Consultant: Tora T. Ladu

Scene:

Café aux fleurs in Paris.

Characters:

Debbie and Ray, two young American students travelling in France.

Script:

-After seeing a presentation of Le Malentendu at the theater, Debbie and Ray stop by the café for a drink. They are discussing a scene from the play in which the use of the carte d'identité has caused some confusion-

Debbie: Did you understand why Marthe asked to see that card?

Ray: No, I didn't get it. Even after she made him pull it out, she didn't look at it when the old man came in.

Debbie: Do you suppose it was a passport?

Ray: No, I don't think so. They would never give a card for a passport.

Debbie: It must have had something to do with identification. It was probably just another one of those French formalities.

Points for discussion:

- 1) The title of the play has deeper cultural connotations than is perceived by the American students.
- 2) The carte d'identité is an integral item in the everyday life of a Frenchman.
- 3) The French have a great deal of interest in the theater.
- 4) The café is an important social institution in France.

Suggested preliminary and follow-up activities:

- 1) Students should have read the play in its entirety before the mini-drama is presented. An assignment might be to make a list of any scenes that are not understood.
- 2) Class discussion should be centered on incidents based on cultural misunderstandings.
- 3) The teacher should ask the students to formulate hypotheses which should explain why these incidents might cause misunderstandings.
- 4) Students should seek in other readings additional examples which will verify or contradict the hypotheses stated in No. 3 above.
- 5) The teacher should try to "tie in" these hypotheses with the cultural and socio-economic themes of the French culture.

"La Voiture"

By Jean-Pierre Cosnard
E. F. Redmond
Patricia Martin
Margaret Clark
George Hertrick

Consultant: Bénévole
Acting Consultant: J. Elliott

Scene:

A la maison après le déjeuner. On est toujours à table.

Characters:

Père, fils (18 ans, étudiant).

Script:

Fils: Papa, je suis bien embêté, je dois sortir ce soir chez les LeBland, mais c'est loin.
Père: (sur la défensive) C'est bien, je vais t'y conduire.
Fils: Mais Papa, comment veux-tu que je revienne? Ça résigne de se terminer tard, tu sais.
Père: (commence à être inquiet) Tu ne pourrais pas y aller à bicyclette?
Fils: A 30 kilomètres!? Si je te promettais d'être prudent, de ne boire que de coca-cola, tu me prêterais la voiture?
Père: Je regrette, mais elle a justement besoin d'un changement d'huile.
Fils: C'est bien, en route je passerai la Nationale qui est ouverte toute la nuit.
Père: Mais j'y pense. Nous sommes samedi. Les fous sont tous sur la route et tu vas les avoir dans le sens opposé, pleins phares, à toute vitesse.
Fils: Oui, ce sera comme samedi dernier quand nous sommes arrivés ici.
Père: Ah, tu te rappelles, alors?
Fils: Oui, et je me rappelle aussi que c'était moi qui conduisait.

Discussion:

- 1) Si vous avez besoin de la voiture, est-ce que vous auriez pris tant de précautions?
- 2) Comment la demanderiez-vous à votre père?
- 3) Valeurs possibles à faire ressortir:
 - a) l'argumentation montre l'intellectualité des Français.
 - b) le bon sens d'une personne qui est dans une position sûre.
 - c) l'individualisme.
 - d) relations entre un homme et sa voiture.

"Le Métro"

By King Eddings
Sara Smith
Consultant: Tora T. Ladu

Scene:

Dans un wagon du métro.

Characters:

Elizabeth et Lucy, deux étudiantes américaines, et un contrôleur.

Script:

-Elizabeth et Lucy, deux étudiantes Américaines quittent la famille française chez qui elles demeurent pour aller au Louvre. C'est la première fois qu'elles prennent le métro à Paris. Quand elles arrivent à la station de métro, elles regardent le plan et décident que la ligne numéro 1 est la plus directe. Elles descendent dans le métro pour prendre leurs billets. Elles prennent la direction Vincennes et quand elles arrivent au quai, elles donnent leurs billets au contrôleur. Quand le train y arrive, il y a toute une foule et elles se dépêchent de monter dans un wagon où il y a encore des places. Le contrôleur arrive et demande leurs billets-

Contrôleur: Deuxième classe, bien? Et alors, mademoiselles, il faut payer un supplément, n'est-ce pas?
Elizabeth: Mais, monsieur. Nous avons déjà payé, là-bas à la station. C'est la première fois que nous prenons le métro.
Contrôleur: Vous ne prenez pour naïf. Ah non, vous parlez trop bien français d'être de nouvelles arrivées. Payez-moi où descendez à la prochaine station.

Points for discussion:

- 1) First and second class cars in the métro with corresponding tickets.
- 2) Frenchman's insisting he is no fool and not to think he is so naive as to believe the girls' story.
- 3) Métro system: old and new stations, printed and electric maps, types of tickets, (by 1st or 2nd class, un carnet, une carte hebdomadaire, cost).

MINI-DRAMA

FRENCH

"On ne m'aime pas"

By Thomas Sacco
Judy Mathys
Selma Perlmutter
Consultant: Jane Wright

Scene:

Chez Madame Bouvet.

Characters:

Mme. Bouvet (la propriétaire); Myriam (la fille); Tom (l'étudiant Américain); Monsieur Jameson (le directeur).

Script:

Mme. Bouvet: (irritée) Le voilà encore une fois dans la salle de bains.
Myriam: Pourquoi t'en fâches-tu, Maman?
Mme. Bouvet: Cet Américain-là, il fait toujours sa toilette.
Myriam: Oui, Maman. Tu sais, c'est déjà la 6^{ème} fois cette semaine qu'il se baigne. Et il se demande pourquoi il est toujours enrhumé.
Mme. Bouvet: Je n'en peux plus. J'en parlerai avec ton père ce soir.

Tom: Bonjour Monsieur Jameson. Comment allez-vous?
M. Jameson: Bonjour, Tom. Ça va bien. Et vous? Qu'avez-vous? Vous avez l'air malheureux.
Tom: Je ne sais pas exactement ce que j'ai. J'ai l'impression que ma propriétaire ne m'aime pas. Et je ne peux pas imaginer ce que j'ai fait pour l'irriter.
M. Jameson: Vous rentrez toujours à l'heure?

Tom: Oui, oui, Monsieur. Et je lui dis toujours "Bonjour, Madame."
 M. Jameson: Et votre chambre est en ordre?
 Tom: Toujours. Et je ne fais jamais trop de bruit. Je fais mon linge moi-même, et en plus, je me baigne tous les jours.
 M. Jameson: A l'eau chaude?
 Tom: Mais bien sûr, Monsieur.
 M. Jameson: Ah, voilà. J'ai trouvé. Peut-être que vous baignez trop souvent.
 Tom: Comment, Monsieur? Une fois par jour ce n'est pas trop!
 M. Jameson: Si, si. En Europe, l'eau et l'électricité se paient chers. Vous feriez mieux de vous limiter le nombre de bains par semaine.
 Tom: Merci beaucoup, Monsieur. Je tâcherai de suivre vos conseils.

Points for discussion:

- 1) Consultation entre femme et mari.
- 2) Sensibilité des Américains.
- 3) Conservation/gaspillage
- 4) Les salutations

CULTURE CAPSULE

FRENCH

By Susan Friedlander
 King Eadings
 Consultant: Tora T. Ladu

Topic:

Pour entrer dans un appartement.

Objectives:

- 1) Understand French desire for privacy.
- 2) Understand economical usage of electricity.
- 3) Help a future visitor to France understand how to get to his destination.

Visuals or Realia:

It would be helpful to have pictures of French apartments, their entrances, and a sample floor plan.

Presentation of information:

Pour entrer dans un appartement typique en France, on trouve le nom de la rue affiché sur l'immeuble au coin de la rue; et, d'habitude, on trouve le numéro affiché au-dessus ou à côté de la porte à l'entrée.
 Pour faire ouvrir la porte, on appuie sur le bouton à droite. Une fois entré, on ferme la porte, on passe chez le concierge s'il y en a un. On est au rez-de-chaussée. Si on cherche un appartement au troisième ou au quatrième étage, par exemple, on peut prendre l'ascenseur. En ce cas-là, on appuie sur le bouton "appel." Dès que l'ascenseur arrive, on ouvre les grilles, on entre, on ferme les grilles et on appuie sur le bouton "3ème."
 Si on cherche un appartement au premier ou au deuxième étage, ou bien si on a du courage, on prend l'escalier. S'il fait nuit, pour y mettre la lumière, on cherche le bouton qui s'appelle "la minuterie." On appuie sur le bouton et on commence à monter immédiatement car on n'a qu'une minute de lumière. Quelque fois, on appuie la minuterie au deuxième étage pour être sûr de ne pas se trouver dans le noir.
 Une fois arrivé à l'appartement, on sonne.
 Pour descendre, d'habitude on prend l'escalier.

Related activities:

- 1) Make up a mini-drama and act it out.
- 2) Make up an audio-motor unit.
- 3) Design a chart showing the floor plan of an apartment house and the exterior.
- 4) Lead a discussion on French values as exemplified in this culture capsule.

Culture notes for teachers:

- 1) The French desire for privacy and the protection from the outside world should be explained.
- 2) Careful use of costly electricity should be explained and other examples given of frugality.
- 3) In newer apartments, doors and elevators might be automatic, and frequently there is no concierge.
- 4) When there is a concierge, it is usually a woman. She tries to know who is entering and who is being visited.

CULTURE CAPSULE

FRENCH

By Carol Woodall
Emile Morris
Consultant: Tora T. Ladu

Topic:

"Les vêtements" and French youth.

Presentation of information:

- 1) Present a variety of illustrations of clothing worn by French youth.
- 2) Present varied illustrations of clothing worn by American youth.
- 3) Ask questions which will encourage students to hypothesize general differences in clothing styles (e.g., for formal occasions, informal gatherings, etc.)

Broad objectives:

Teach sensitivity to environmental factors (such as clothing) as symbols of attitude and values present in a culture.

Materials needed:

Several magazines with numerous illustrations of young people.

Student activities:

- 1) Answer questions.
- 2) Look for additional photographs which will support or refute hypotheses drawn up above. This activity can serve as a model or spring board for numerous other discussions of values and attitudes visible in the "concrete environment" of a culture.

CULTURE CAPSULE

FRENCH

By Ruthann Stiles
William Merhab
Consultant: Lavinia Lile

Topic:

Culture lesson based on a reading.

Pour aujourd'hui, vous aviez à lire un extrait de La vie américaine de la collection Que sais-je?

Maintenant, à la base des questions que je vous ai données, nous allons discuter cet extrait. Vous vous rappellerez qu'il s'agit du dimanche de la famille Américaine.

- 1) Racontez en résumé la journée dominicale de la famille Américaine présentée dans le texte. Comment diffère-t-elle de la journée du dimanche chez vous? Trouvez-vous que cela représente un dimanche typique pour la plupart des Américains? Expliquez.
- 2) D'où vient cette image de la vie Américaine? Est-elle stéréotypée? (du cinéma? de la télévision? des revues?, etc.)
- 3) Pourquoi pensez-vous qu'on arrive à ces idées fausses? Quels sont les dangers de ces idées?

- 4) Est-ce que vous en savez plus au sujet de la vie française?
- 5) Est-ce que nous disposons de sources solides de renseignements au sujet des moeurs français?
- 6) Si vous dites que non, comment peut-on éviter le danger du stéréotype?
- 7) De quelle façon l'étude d'une autre langue peut-elle vous aider à mieux connaître une autre civilisation.

CULTURE ASSIMILATOR

FRENCH

By Julie Smith
Tom Sacco
B. E. Bartlett
J. Mathys
Suzy Magar
Roger Beaumont
Mildred Lupton
Maxine Patterson
Patricia Martin
Consultant: Cécile Brault

Topic

autocar qui s'arrête en pleine campagne.

Chère Mademoiselle,

Me voici en France depuis trois jours. Quelle expérience! Je voudrais vous parler d'un sujet que vous n'avez jamais traité en classe.

Pendant mon premier voyage en autocar, à chaque point d'intérêt le conducteur nous a expliqué l'importance des cités historiques. A la plupart de ces arrêts Français sont descendus visiter les églises, les châteaux, les statues. En roulant en pleine campagne l'autocar s'est arrêté tout à coup près d'un bosquet. Il y a eu un exode--tous les Français se sont précipités vers le bosquet et moi je suis restée seule dans l'autocar parce que le conducteur n'a rien expliqué cette fois-ci. Après quelques minutes tout le monde est rentré très lentement. L'autocar s'est remis en route et je me demandais la raison de cet arrêt. Les Français me semblaient peu polis car ils ne m'avaient même pas invitée à les accompagner. Pourquoi?

En attendant votre réponse, je vous prie de croire, chère Mademoiselle, à l'expression de mes sentiments les meilleurs.

- 1) Essayez de répondre à la question de la jeune fille.
 - a) on est descendu pour visiter une fameuse grotte.
 - b) tout le monde est allé cueillir des fleurs.
 - c) l'autocar s'est arrêté pour leur permettre d'aller aux toilettes.
 - d) on est descendu pour se détendre un peu.
- 2) Quelle réponse avez-vous choisie?
 - a) on est descendu pour visiter une fameuse grotte. Non, ce n'est pas la meilleure réponse car le chauffeur aurait signalé que c'était un endroit connu.
 - b) tout le monde est allé cueillir des fleurs. Non, cela se fait quand on est en voiture mais pas en autocar.
 - c) l'autocar s'est arrêté pour leur permettre d'aller aux toilettes. Ça y est!
 - d) on est descendu pour se détendre un peu. Possible, mais cela ne se fait pas quand on est en autocar public.
- 3) Le deuxième jour.

Prendre le texte pour traité des sujets suivants:

 - a) la différence entre l'autocar et l'autobus.
 - b) la forme d'une lettre.

CULTURE ASSIMILATOR

FRENCH

By Selma Perlmutter
Tom Sacco
Suzy Magar

Situation:

Une touriste Américaine entre chez un cordonnier. Elle se plaint de sa chaussure qu'elle vient d'acheter aux Etats-Unis. La semelle s'est détachée après deux semaines d'usage. Après avoir attentivement examiné la chaussure le cordonnier explique le problème et il insiste qu'il y a une seule bonne façon de faire les choses, que ce soit dans la fabrication de chaussures ou de toute autre chose. Il lui montre que le talon n'a pas été bien appliqué à la semelle qu'il n'y a pas eu assez de colle et que la couture n'a pas été bien faite. Il prend le temps d'expliquer avec conviction la nécessité de la perfection dans le travail qu'on fait, tout cela à la grande surprise de la touriste Américaine.

Alternatives:

- 1) Le cordonnier est de mauvaise humeur.
- 2) Le Français n'aime pas les produits Américains.
- 3) Le cordonnier montre son mépris pour le travail mal fait.
- 4) Le cordonnier se vante sans raison.

Explication des alternatives:

- 1) Rien dans la situation n'indique que le cordonnier était vraiment de mauvaise humeur.
- 2) Les Français emploient beaucoup de produits Américains qu'ils apprécient beaucoup.
- 3) Tout le long de l'éducation de l'adolescent on met l'accent sur la poursuite de l'excellence dans le travail qu'on fait et la fierté qui s'ensuit.
- 4) Le cordonnier se vante peut-être mais pour de bonnes raisons!

CULTURE ASSIMILATOR

FRENCH

By Susan Friedlander
Emile Morris
Consultant: Tora T. Ladu

During her junior year in college, Helen Brown is a student at the cité Universitaire in Paris. One day, while visiting the museums in the heart of Paris, she realized that she wouldn't have time to get back before lunch. Since she was a member of C.O.F.A.K., she had with her both a list of the Parisian "restaurants universitaires" and "tickets" which would entitle her to a meal at any of these locations. As she was searching for the closest one, which was at "le Grand Palais," she spied a young Frenchman who appeared to be a student. She stopped him to ask the desired information. As it turned out, he too was headed there; so they went together. After a pleasant lunch together, Helen was really thrilled that she had so quickly hit it off with such a sensational Frenchman. Sure enough, as they were about to go their separate ways, the Frenchman, Jean-Louis, suggested that they get together the coming Friday night. His last words as he rushed off were, "See you at 8:00 at the métro Stop Odéon."

Why were Jean-Louis' parting words so seemingly offensive?

- 1) French youth do not have their own cars. Furthermore, as a rule, French boys don't pick up girls at their residence until they've known one another for some time.
- 2) French boys like to show their superiority over the opposite sex and thus do not go out of their way for them.
- 3) Jean-Louis' car wasn't running; and as he was working late Friday, he thought Helen would not mind meeting him.

AT

- 1) This is the best answer. In France, a boy wouldn't go to the girl's residence until they had known one another for some time. A student is not likely to have access to a car, so especially in Paris, he would use public transportation. There is also an aspect of convenience. It would be out of the way for Jean-Luis to travel out to the cité Universitaire to pick her up.
- 2) With so much attention given to women's lib now in America, one would think this might well be the case. Actually, just the opposite is true. Frenchmen have a great deal of respect for women.
- 3) Sorry, but this is not the best choice. Choose again.

17A

By Richard W. Thames

Objective:

The student should be able to identify and explain misconceptions or incidents involving German customs as presented in the following drama.

Introduction:

Paul Jones, an American student who is just beginning his studies at a German university, is sitting next to his German friend Hans Neumann in a large Hörsaal (lecture hall). As the scene opens, the two students are waiting for the professor to arrive in order to deliver his lecture.

Script:

Paul: Der Professor kommt wohl nicht. Du, wie lange wollen wir hier noch warten!
Hans: Nee, der kommt schon. Die Professoren kommen oft so spät.
Paul: Hier sind so viele Studenten. Wie kann der Professor überhaupt wissen wer hier ist, wenn er sowieso schon so spät kommt.
Hans: Darüber macht der sich doch keine Sorgen.
Paul: Hast Du Dir schon das Textbuch gekauft? Wie viel kostet es?
Hans: Wieso Textbuch?
Paul: Na endlich. Der hat uns wirklich lange genug warten lassen.

-Hinterher-

Paul: Ich möchte mal wissen wer so schnell schreiben kann, wie der spricht. Viel weiter als: "Meine Damen und Herren"...bin ich nicht gekommen. Vielleicht kann ich das später im Text nachlesen.
Hans: Text? So was gibt es doch gar nicht. Du kannst Dir ja meine Notizen ansehen.
Paul: So weit wie ich's verstanden habe, war die Vorlesung sehr interessant. Ich kann nicht verstehen warum sie alle auf dem Tisch geklopft haben.

Points for discussion:

- 1) The concept of "das akademische Viertel" is a tradition observed by German professors, who will usually not arrive for their lecture until 15 minutes after the scheduled time.
- 2) Attendance at lectures is voluntary. A comprehensive final exam is given in which the student is evaluated (covering all courses) according to what he knows, not by numbers of classes, or number of hours. The concept of credits doesn't exist.
- 3) Ordinarily, there is no specific textbook. The student's notes and libraries are the principal sources of reference.
- 4) Students indicate approval of the professor's presentation by knocking on their desks. A really outstanding lecture deserves feet stomping.

MINI-DRAMA

GERMAN

"Deutsch für Ausländer"

By Bob Elkins
Gerhardt Rothstein
Jerry Hall
Kline Howell

1. Hans und Inge fahren ins Schwimmbad. Die beiden stehen an der Strassenbahn Haltestelle. Hans greift in die Tasche und sucht ein Zweimarkstück. Er will damit eine Fünferkarte am

17B

Automaten einlösen. Er wirft die zwei Mark in den Automaten. Er muss die Karte entwerfen, und daher steckt er sie in den Entwerfer.

Hans: Aha! Da kommt die Bahn. Du, geh vor.

Inge: Die Strassenbahn ist ziemlich besetzt. Setzen wir uns hierhin.

2. (Am Fenster steht: Für Schwerbeschädigte. Sie setzen sich.)

Inge: Hans, ich bin gespannt was du zu meinem neuen Badeanzug sagst. Hoffentlich gefällt er dir!

Hans: Wie sieht er aus? Ich hoffe du siehst darin genau so gut aus wie im äiren. Was kostet er?

Inge: Nur vierzig Mark. Aber Mutti war trotzdem dagegen.

Hans: Weil er zu teuer war? Oder war der Ausschnitt zu tief?

3. Inge: Sie sagt, ich sehe wie eine Schürheitskönigin darin aus.

Hans: Dann gefällt er mir bestimmt.

(Die Strassenbahn hält, und einige Leute steigen ein. Einer davon ist Kriegsbeschädigter. Weil alle Plätze besetzt sind, muss Hans seinen Platz frei machen. Unter den Einsteigenden ist auch ein Kontrolleur. Die Tür schliesst.)

4. Kontrolleur: Fahrkartenkontrolle!
Fahrkarten, bitte!

(Hans sucht seine Karten und zeigt sie dem Kontrolleur.)

Hans und Inge sind jetzt auf der Liegewiese.

Inge: Hast du deine Bademütze mitgebracht?

5. Hans: Machst du dich über meinen neuen NichteHaarschnitt lustig?

(Sie breiten ihre Decke auf der Liegewiese aus, und Inge beginnt, sich unter ihrem Bademantel umzuziehen.)

Hans: Ich hole mir jetzt schnell eine Flasche Bier. Soll ich dir auch eine mitbringen, oder möchtest du lieber eine Cola?

Inge: Am liebsten möchte ich Apfelsaft.

(Als Hans geht, ruft ihm Inge nach.)

Inge: Ich möchte doch lieber Eis am Stiel.

Hans: Ach Mensch, du weisst ja nie was du willst.

(Hans geht weg...kommt zurück.)

Hans: Dein Badeanzug ist ganz schön klein. Lässt deine Mutter das zu?

Inge: Sicher, ich bin ja schon achtzehn, und brauche niemanden mehr zu fragen.

Hans: Doch, doch!

Inge: Wen denn?

Hans: Mich!

Cultural Aspects:

- 1) Most German transportation systems are presently automated.
- 2) Extra seats are always reserved for the handicapped on public transportation.
- 3) Beauty contests are generally looked upon with a certain amount of disdain. Universities

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- and schools rarely hold such competition.
- 4) At times, an official spot-checks tickets. If caught without a ticket, one is fined as much as twenty marks on the spot.
 - 5) Most young German males have long hair and are often required to wear bathing caps.
 - 6) Germans think nothing of changing in public--as long as they are covered up.
 - 7) Beer can be purchased in public places.
 - 8) German bathing apparel requires less material than most U.S. counterparts.
 - 9) Age of majority differs. How? (Regarding consumption of alcohol, smoking, legal responsibility, parents' influence over their children.)
 - 10) One day a week in most German indoor pools is set aside for mixed nude bathing.

MINI-DRAMA

GERMAN

"Auf der Strassenbahn"

By Edward E. Johnson
Helene L. Zierold

Setting: The dialog takes place on a street car between Peter and Helene, 17 year old twins. They are on their way home from school.

Script

Helene: Hallo, Peter!
Peter: Tag, Lena!
Helene: Es ist erst viertel nach Eins. Du fährst heute auch mit der ersten Strassenbahn. Wie kommt das?
Peter: Heute hatten wir keine Geschichte; der Lehrer war krank.
Helene: Du, heute ist die Schülervorstellung im Palast besonders gut. Ich möchte gehen. Kommst du mit?
Peter: Was wird gespielt? Ein Heidifilm!
Helene: Oliver ist doch kein Heidifilm!
Peter: Kann sein. Aber ich möchte Der Patenonkel sehen.
Helene: Hör mal! Erstens sind wir keine 18, und zweitens sind die Eintrittskarten zu teuer. Karten für die Schülervorstellung kosten nur 1.50 DM.
Peter: Ich hab' doch Geld. Ich habe noch mein ganzes Taschengeld. Und gestern Abend ist es einiger in meiner Klasse doch gelungen, Karten zu kriegen.
Helene: Ein Glück, dass du noch Geld hast! Am Samstag hat Mutti Geburtstag, und wir müssen ihr noch ein Geburtstagsgeschenk kaufen.
Peter: Ja! das stimmt! Was kaufen wir denn?
Helene: Mutti hat Sammelkarten gern.
Peter: Aber ich kaufe ihr lieber ein Buch.
Helene: Sie hat schon viele Bücher, und Vati kauft ihr bestimmt ein Buch.
Peter: Also! Wie du willst! Eine Sammelkarte dann. Aber das musst du selbst kaufen. Ich gehe in keinen Laden um nach Sammelkarten zu fragen.
Helene: Das tu'ich.
Peter: So! Wir sind bald da.
Helene: Vergiss deine Schultasche nicht!

Discussion

Some of the following are similar to characteristics of the "American people" and "American way of life."

1. Formal cultural patterns
 - a) school closes at 1:00 (or 2:00) p.m.
 - b) students must provide own transportation--usually public conveniences.
 - c) students do not have to go to a school "in their district." Students may even

- d) go to a school in another town.
- e) movies are rated.
- f) no substitute teachers.
- g) special student performances in the afternoon.
- h) usually one film only.
- 2. Deep cultural behavior
 - a) students enjoy missing a class.
 - b) kids will try to get into a movie they're not supposed to see.
 - c) gifts usually aren't expensive.
 - d) books are popular gifts.
 - e) "Sammeltasse" is a good gift choice.
 - f) boys of 17 are hesitant about buying a "typically feminine" gift.
 - g) students use a book bag, a briefcase.
 - h) students may get an allowance.

To be used in conjunction with the A.L. M. Level I, Unit 8, in the second semester of a German I class.

CULTURE CAPSULE

GERMAN

"Das deutsche Haus" (The German House)

By Sue Whitman
Joan Sikonia
Adolf Schroeder
Barb Yount
Kline Howell
Hans Runte

Comment: The concept of the house or home lends itself especially well to a meaningful culture capsule. Since everyone, German and American, closely associates with his home (which is necessarily a cultural manifestation) we are, therefore, dealing with one's IMMEDIATE ENVIRONMENT.

Procedure:

1. The teacher asks the students "What are your first thoughts when you hear the word 'house'?" (The class might be encouraged to draw pictures.)
2. The teacher takes each lexical word that the students decide upon and decides what the comparison point is with the German "Haus."

For Example:

L closet-----You must use the German word SCHRANK--but that's
e not a built-in closet, but rather a cabinet structure--
x a very important piece of furniture in the German
i home.
c
a
l shingles-----Germans do not use much wood in house construction.
They use cement blocks, bricks, etc. Wood is not
B readily available for construction in Germany and
i when a house is built in Germany, it is meant to
n last for a few generations.
yard-----The best German word is Garten, but this is really
not the equal term. A yard is mostly grass--like

a German park. A Garten contains many flowers, is much smaller and much more private. Many times the word back yard is translated by the word Hinter Hof which is culturally incorrect.

3. The teacher in explaining these lexical words can explain many deep culture concepts, such as the German need for privacy, his keeping of private possessions very personal and private, in fact, his everyday living style in general can be explained by looking at his house.
4. The teacher will want to supplement this "lexical bin" further by showing typical German house plans, telling about the German "Bausparkasse" system, looking at ads in a newspaper, house magazines, etc.

Thus, looking at the lexical items of the target language--items that are determined and colored by the culture, and contrasting them with a student's own words for the same item, one can arrive at many of the deep culture concepts.

WORD BINS

GERMAN

By Edward E. Johnson
Helene L. Zierold
Karl Widmaier
Elizabeth Z. Stierrock
Hazel Vardaman

Procedure:

Teacher encourages and records all the "things" that students connect with a topic or concept, such as "city, taxi, policeman," etc. These words connected with such a concept will be part of the American concept.

- Once this list is established, the students can look for examples of the translated words in ads, magazines, catalogues, etc. to see how this concept differs from or is like the concept he knows. Though these are translations of terms, how do they differ in use, purpose, or ideal? Example: Alley # Allee, Yard # Hof, Closet # Schrank.

The activities could be part of a conversation, topics, individual reports, bulletin board projects, etc.

Especially important: Teachers pick up Realia in Germany, Realia of every day life; pictures of houses, lawns, rooms, stores, traffic, shop windows, meat cases, etc., in addition to the cathedrals.

Word Bins

("Silos")

These lists are examples, not at all exhaustive.

Apartment

bathroom	landlord
walls	renting
Apt. complex	elevator
swimming pool	carpet
T.V.	furniture
doorman	closets
highrise	appliances--etc.

Hospital

Private room	Doctors
Visiting hrs.	Team approach
Insurance	Testing
Hospitals	Children's hospital
Nurses	in-patient; out-patient

Automobiles

Status-symbol	How often do they buy cars
Self-repairing	Used cars
Driving schools	Laws-plates
Licensing	Insurance
Purchasing	Bumper stickers
Jalopy	Repairs
Number of cars in family	

Restaurant

Hostess	Menu
Bar	Meal serving time
Music	Ice water
Carpet	Cocktails
Walls	Silver
Waitress	Table setting
Booths	Check-Cashier
Tipping	

Leisure-Time

Go for rides	Volunteer Work
Tennis	Knitting
Golf	Hobbies
Sports	Reading
Country Club	T.V.
Concerts	Do-it-yourself project kits
Movies	Visiting
Theater	Having company-entertaining
	Telephone-talking

I have class "suggest" word bins.

Quelle catalogue	Ads
Magazines	Films
Automobile	Slides

USE OF ADVERTISEMENT AS SOURCE OF CULTURAL INFORMATION GERMAN

By Edward Johnson
Karl Windmaier
George Grund
Esther Halenz

This is a method of using ads as found in every day magazines. The following are questions designed to complement a refrigerator + freezer ad as found in a magazine to

make the student look again and see more than is immediately apparent.

The answers are not included and need not to be necessarily clearcut. They should lead to questioning, recognizing, and accepting the differences to be equally valid components of a different way of life.

This could be a bulletin board project stimulating topics for report, excellent conversation material.

Kühlschrank

Gefrierschrank

- 1) Warum ist der Kühlschrank so klein?
- 2) Warum sieht man keine Eiswürfel im Gefrierfach?
- 3) Was für Speisen findet man im Gefrierfach? Warum so wenig Fleisch?
- 4) Vergleichen Sie die Grösse und die Form des Milchkartons mit amerikanischen Marken.
- 5) Warum hat man französische Käsesorten obwohl Deutschland selbst viel Käse produziert?
- 6) Warum ist der Gin im Kühlschrank?
- 7) Wieviele Alkoholsorten finden Sie hier?
- 8) Wer hat die Pfirsiche im Gefrierfach eingefroren?
- 9) Die Hausfrau ist sehr gut auf die Kaffeestunde vorbereitet. Woran sieht man das?
- 10) Sind deutsche Küchen im allgemeinen gross oder klein?
- 11) Ist diese Familie arm oder reich? Woran erkennt man das?
- 12) Sind alle Deutschen blond?
- 13) Kann man sehen, dass ein Kind im Haushalt ist? (Vorzugsmilch Flasche.)
- 14) Was ist in der Tüte?
- 15) Welche Farben haben die Küchengeräte?
- 16) Mit Hilfe der 1^{en} Antworten, Können Sie etwas über deutsche Einkaufs-, Koch-, und Essgewohnheiten sagen, besonders wie sie sich von den amerikanischen unterscheiden?

USE OF GERMAN ADVERTISEMENT AS SOURCE OF CULTURAL INFORMATION GERMAN

By Sie Whitman
Jean Sekonia

Visual: German magazine ad shows traffic jam, drivers getting out of their cars and standing beside them. Very long lines of cars; trucks are all using right side of road.

Text of Ad: "Ab Urlaubsanfang 1972 Verkehrsdurchsagen schon mehrmals in der Stunde." Jetzt brauchen Sie ein Blaupunkt Autoradio. So vermeiden Sie kilometerlange Autoschlangen...stundenlange Wartezeiten... finden die Strassen, auf denen Sie durchkommen.

Through the use of directive questioning students will be lead to discover some cultural insights about German travel, vacation, and traffic patterns and habits.

To Teacher--"Cultural Insights or New Information":

- 1) It is a common occurrence to see drivers getting out of a car in a traffic jam.
- 2) High density of cars in Germany are partly responsible for severe traffic.
- 3) There are separate starting dates for vacations in each state. This starting date is observed not only by schools but also by factories.
- 4) There is a general tendency for a family to travel away during vacation time.
- 5) Rather than traveling around to several locations, it is frequent that a family will go to a vacation area and stay there.
- 6) A very popular direction of German vacationers is toward the South ("Nach Süden").

German Questions:

- Vocabulary:
- 1) Was sehen Sie auf diesem Bild? (Autoschlängen)
 - 2) Warum gibt es Autoschlängen? (Hauptverkehrszeit, Wochenendverkehr, Unfall, Urlaubsanfang)
 - 3) Hat jeder Staat in Amerika einen bestimmten Urlaubsanfang?
 - 4) Haben die Arbeiter in Fabriken alle einen bestimmten Urlaubsanfang? (Schulen und Fabriken haben oft den gleichen Urlaubsanfang)
 - 5) Wenn Sie Urlaub haben, führt Ihre Familie weg?
 - 6) Im Urlaub reist Ihre Familie herum oder bleiben Sie die ganze Zeit am gleichen Ort?
 - 7) Wann findet man die Autoschlängen gewöhnlich? Warum?
 - 8) Fahren sehr viele Leute in Amerika in die gleiche Richtung in den Urlaub?
 - 9) Gibt es mehr Autos auf den Strassen in Deutschland? Wer hat ein Auto? Wieviel Prozent?
 - 10) Was tun die Leute in den Autoschlängen?
 - 11) Was für Fahrzeuge sehen Sie auf der rechten Bahn?

EXAMPLE OF CULTURAL ASSIMILATOR Language Area: Germany

"Das Gasthaus"

By Arno Preller
Richard W. Thames
Barbara Yount

Directions: Read the following account of an incident which led to cross-cultural misunderstanding. Then select one of the four alternatives which best explains the event in the paragraph. Turn to the page which gives you the answer for the alternative you have selected and check to see if your response is correct. If it is not correct, choose the next most likely alternatives and turn to the page which gives the correct answer and understand the point of culture included.

Paragraph: The Smiths, a young American couple visiting Germany, enter the Gasthaus Zum Schwarzen Röß. They go and seat themselves at a table in the rear. Suddenly the innkeeper comes over and asks the couple to move to another table which is already occupied. Just as the American couple have taken their place at the next table, a group of four men enter and immediately sit down at the same table from which the couple has just been asked to move. The couple notices with indignation that the innkeeper not only does not ask the men to move, but serves them immediately.

Alternatives:

1. The innkeeper recognizes them as foreigners and wishes to introduce them to some local Germans.
- *2. These four men always sit at this table.
3. The innkeeper always saves the best table for his friends.
4. The innkeeper does not like Americans and serves them last.

* Correct choice

Explanation of Alternatives:

1. Not the best answer. It is common for people of different parties to be seated at the same table.
2. This is the correct answer. In many German "Gasthäuser" certain tables, usually in preferred positions, are permanently designated (by something on or above the table)

- in late afternoon and on weekends for steady customers. Such a table is called a "Stammtisch" and the customers are known as "Stammgäste." Therefore, the waiter is already familiar with their eating and drinking habits.
3. Although these men may be friends of the innkeeper, it is not their relationship to the innkeeper which determines their preferential treatment, but their steady patronage and the tradition of the "Stammtisch" idea.
 4. The actions of the innkeeper have nothing to do with any national prejudice. Anyone, German or otherwise, would have been treated in the same way.

BEGINNING LEVEL (H.S. or College)--ALM #16 (2nd)

GERMAN

"Anfang und Fortschritt #2"

Traffic on Autobahn

By Barbara Yount
Sue Whitman
Joan Sikonia
Adolf Schroeder

Kinesics: Anger in facial expressions
Pointing to head (inflammatory--even against the law in certain areas)
Shaking finger

Characters: Driver of VW
Passenger in VW
BMW
Mercedes

Script: VW Fahrer: Schau mal den Mercedes an. Dem werde ich mal zeigen, was mein "Käferling" machen kann.
(Geräusch)
VW Mitfahrer: Ich glaube, der fährt jetzt schneller. Er will nicht überholt werden.
Fahrer: Macht nichts. Du weißt schon. Alle Mercedes Fahrer sind eingeübte Affen.
Mitfahrer: Pass auf! Da kommt ein BMW. Er will uns überholen!
Fahrer: Der verdammte Mercedes hat mich in die Klemme gebracht!
Mitfahrer: Kann der mit der Lichthupe spielen!
Fahrer: Ich kann da nichts weiter machen! Ich kann nicht mehr als Gas geben und versuchen an dem Mercedes vorbeizukommen.
Mitfahrer: Hee! Was macht der denn da? Der tippt sich auf die Stirn!

DAS DORF

GERMAN

By Arno Preller
Richard W. Thames
Robert Elkins
Jerry Hall
Paul Luckau
Consultant: Gerhardt Rothstein

Objectives:

1. The student should be able to differentiate a Dorf from a:
 - a) Großstadt
 - b) Kleinstadt
2. Physical features of the Dorf and the surrounding landscape/farm land.

3. Life style of the Dörfer.

Visuals or realia needed: Slides, maps, photographs, Reiseprosperkte, aerial photos.

Student Activities:

1. Study of a series of maps--should arrive at a typical pattern (geographical or physical).
2. Identification of architectural features found in cities but not in villages.
3. View selected films on village life.
4. Draw or construct a typical German village.

Evaluation:

Identify from a series of pictures/slides/opaque-the appropriate designation for each.

CULTURAL ASSIMILATOR

SPANISH

By Brenda Watters
Deborah Dabons
Geraldine Guy
B. Wilkerson
Linda Cox
Consultant: Barbara Widg

Objectives:

- 1) to demonstrate a dating situation in Mexico
- 2) to demonstrate that social patterns are changing in Latin America. Traditional cultural assumptions may no longer be valid.

Visuals:

- 1) pictures of typical houses in Saltillo.
- 2) pictures of motorcycles.

Situation:

Maria is a fifteen year old who lives in a house located in a middle class section of Saltillo. She has an older brother who is 17 and younger brothers and sisters.

Around 5 p.m. on a weekday, Ramon asks her to go for a ride on his motorcycle. This is her first invitation to go out with a boy by herself. Will she be able to accept? More than one explanation may be possible:

- 1) Maria may not go. Her father is not home to give permission.
- 2) Maria may go if her older brother goes too.
- 3) Maria may go to a specific place (a taco stand, for example) for a specific amount of time since Ramon is a friend of the family.
- 4) Maria may not go because her parents do not think it proper to ride a motorcycle.

Explanation:

- 1) The Latin father is considered to be the decision-maker of the family. In reality, the mother must often make decisions of this nature.
- 2) In some families this is probably true. However, if the brother must go, Maria may not, since three cannot get on a motorcycle.
- 3) Increasingly likely in a middle class situation. The mother increasingly aware of changing social patterns through experience with the older son, has discussed the possibility of this happening with the father previously.
- 4) Also possible, Latin parents, like those in the United States, make personal decisions about the safety of their children.

I KNEW IT

SPANISH

Setting:

Latin America. After class, Julia and Steve who have been out together three times are discussing what they are going to do this afternoon.

Characters:

Julia and Steve

Script:

Julia: ¿Qué vamos a hacer esta tarde?
Steve: Están dando el campeonato nacional de fútbol en la televisión. Donde podremos verlo?
Julia: En mi casa. No se puede.
Steve: ¿Que pasa? Tus padres tienen invitados esta tarde?
Julia: No, no es esa. Es que.....
Steve: Por que no puedo ir?
Julia: No puedo explicartelo. No lo comprendería.
Steve: Esta bien. Yo sí que lo comprendo. Hasta luego.

Script: English translation

Julia: What are we going to do this afternoon?
Steve: They're showing the national soccer championship on tv. Where can we see it? How about your house?
Julia: My house! We can't.
Steve: What's the matter? Do your parents have guests this afternoon?
Julia: No it's not that. It's just that.....
Steve: Well, why can't I come?
Julia: Uh, I can't explain it. You wouldn't understand.
Steve: But I do understand. Good bye! (turns and walks away with sour expression on face).

Points for discussion:

- 1) Steve's point of view.
 - a) Steve probably thought that Julia didn't like him and didn't want him to meet her parents.
 - b) On reflecting later upon the incident, he might also have thought:
 - 1) I said something wrong.
 - 2) She's ashamed of her family.
 - 3) She thinks her parents won't like me.
 - 4) She's suspicious of me.
- 2) Inviolability of home.
 - a) In Spanish culture, the home is generally reserved for family, relatives, and long standing friends; it is not open to the public. In many places, a girl would not invite a boy into her home unless she wanted to formalize the relationship officially and with her parents. (Contrast this with American culture.)
- 3) Under what circumstances would a boy be invited home.
 - a) He wants to ask the father for permission to marry the daughter.
 - b) The girl is giving a party and invites him.
 - c) The parents, recognizing he is American, decide to invite him to their home.

Other considerations:

There are other aspects which might be discussed here. These include the whole idea of a Latin marrying an American may be unattractive to some parents. This is because:

- 1) They may not know anything about the boy.
- 2) He would take her away from them.
- 3) They may be anti-protestant.

AN AMERICAN VISITOR VISITING A HISPANIC COUNTRY FOR THE FIRST TIME

SPANISH

By A. Hachoun

Information:

After the introductions are over and the small talk is over, a Spaniard will inform the visitor of his address and very likely conclude with: "Ahí tiene su casa."

Alternative Explanations for the Misunderstanding:

- 1) The visitor might take literally the possessive adjective.
- 2) The visitor might be confused and even think the native has made some kind of grammatical mistake.
- 3) Although the visitor realizes the offer is not to be taken literally, he might think the offer strange and distrust it.
- 4) The visitor might take it as a hospitality cliché.

PROBLEMS OF AN AMERICAN GIRL IN SPAIN

SPANISH

By Elaine Olson

Information:

Mary Jones, a 19 year old exchange student in Spain, has been invited to a wedding in a small city in the South. The bride is a friend of a friend, and only an acquaintance of Mary. The ceremony is set for one o'clock and at 10 minutes to one, the bride is still in the "Salon de Belleza" (beauty shop) and so are all the women of the family, and also Mary who is sitting with a wet, recently-shampooed head. She is growing even more panicky about missing the one o'clock ceremony.

- 1) The beauty operator worked very fast.
- 2) Mary misunderstood the time of the ceremony.
- 3) No one worried about the ceremony starting a little late.
- 4) The time had been changed and no one had informed Mary because she was an American.

Alternatives:

- 1) Although the beauty parlor operators do work fast, they couldn't finish 6 or 7 women in ten minutes. The bride would be served first. Everybody would accept that.
- 2) Mary would not misunderstand the time, as she had a printed invitation or the wedding details had been discussed very often.
- 3) This is the right answer. The women, even the bride, would arrive a few minutes late but the ceremony is long and time is not so important to Spanish people as it is to Americans.
- 4) The others would have told Mary that the time was changed; her being an American would make no difference in being told what is going on.

HURRY! HURRY!

SPANISH

By L. Kegler

Refran: "Mañana será otro día"

Information paragraph:

Linda and Marian arrive at the airport 15 minutes before the departure of their airplane. They

want to go sightseeing at St. Thomas. Before departure, they plan to have a quick breakfast at the airport. They tell the waiter to hurry. Waiter is insulted.

Explanations for the Misunderstanding:

- 1) The girls should have looked for a waiter who spoke English.
- 2) The girls should have paid before accepting breakfast.
- 3) The American girls should have asked "por favor" could they have a quick breakfast and then explain the situation.
- 4) The Americans should point out that "efficiency" (in the American sense) is unknown to the Spaniards.

Explanation of the Alternatives:

- 1) Wrong! The problem at hand is not a linguistic one, but one of interpreting personal reactions and manners.
- 2) Wrong! The lack of communication is not due to the monetary problems. The waiter did not ask to have his bill paid in advance.
- 3) Right! Waiters do not like to be ordered around--particularly by foreigners. The girls should have shown real courtesy and discretion in asking for quick service and explained that they only have a few minutes before the flight.
- 4) Wrong! Americans should not try to correct other peoples' habits. This would prevent true rapport with the people and possibly create an Anti-American reaction.

MARIA

SPANISH

By Yvonne DeWright
Janice Calkin
Carmen Ross
Elaine Condon
Yolanda Miranda
H. H. Johns, Jr.
Gay Northrup
Rodolfo Garcia
Jean Payne
Lisandro Garcia

Setting:

A street in a Spanish-speaking Caribbean island.

Characters:

Two boys--one American, Tom, and one Latin American, Miguel--on their way home from school.

Script:

Tom: Oye, Miguel, mira, allí hay un perro echado!

Miguel: Vamos a ver que le pase!

Tom: Pobrecito! Parece que le duele la pierna.

Miguel: la pierna! ¿Quieres decir la pata?

Tom: Si, vamos a llevarlo a mi casa. Oye, por que no lo llamamos Maria?

Miguel: No, Maria se llama mi mama. Por que no le pones el nombre de tu madre?

Points of culture illustrated:

- 1) Attitudes toward human and animal life.
 - a) pets in relation to the family.
 - b) lexical distinctions in referring to the parts of the body of humans and animals.
 - c) naming humans and animals.

Questions for discussion:

- 1) What is the attitude of Spanish-speaking people in the Caribbean toward human and animal life as illustrated by Miguel?
- 2) How did Miguel indicate his feelings (a reflection of his culture's attitudes) about the status of human and animal life in his responses to Tom?
- 3) What is one example of Miguel's attitude toward animals which was strictly a manifestation of his culture and not an attitude developed consciously and personally?
- 4) Why might Tom's suggestion to call the dog Maria have caused a point of conflict?
- 5) What are the implications of these cultural points for the conduct and attitudes of an American while a guest or visitor to this Spanish-speaking country?

Cultural Points to be Brought Out in the Mini-Drama "Maria" SPANISH

By Elaine Condon

Basic Principles:

The importance of human beings in Spanish culture; the importance of the family; the near-family status of pets in American culture.

Cultural Cues in the skit:

- 1) The American boy's attitude toward pets (almost a human being worthy of being given a "human" name, "Maria").
- 2) The Spanish boy's separation of human beings and animals.
 - "pata" for animals.
 - "pierna" for human beings.
- 3) The cultural misunderstandings arising from the American boy's decision to call the dog "Maria".
 - a) Miguel is insulted by Tom's suggestion because his mother's name is Maria.
 - b) He, in turn, insults Tom by suggesting the latter use his own mother's name; and by using the term "tu madre" instead of "tu mama" when he addresses Tom.
 - c) Tom does not realize that he has insulted Miguel; nor that he has been insulted in turn.
 - d) Tom does not realize that his innocent and normal "American" treatment of a stray dog cannot be understood by Miguel.
 - e) Miguel cannot understand Tom's behavior.

To be elicited from students:

- 1) Basic assumptions in both cultures on:
 - a) human beings (family, friends).
 - b) pets (place in life, treatment, attitudes, etc.).
- 2) Linguistic expression of these assumptions:
 - a) naming pets.
 - b) use of "tu," "pierna," "pata."
 - c) use of "madre" as opposed to "mama."
- 3) Misunderstandings occur on both sides when members of different cultures communicate. Neither member is aware of the other's reactions.
- 4) How to meet cultural conflict situations?
 - a) suspend judgement.
 - b) be sensitive to the reactions of others.

By Rosa Maria Fernandez
Ruth Campiano
Madeline Cooke

Scene:

Un baile en la Escuela de Verano (Mexico).

Script:

Gustavo: ¿Conoces a aquella chica tan linda?

Frank: Sí, es Helen Smith. ¿Quieres que te la presente? Ella también habla español.

Gustavo: ¡Magnífico! Me gustaría conocerla para invitarla a bailar.

-Una hora después cuando ha terminado el baile-

Gustavo: Helen. ¡Cómo hemos bailado! Es hora de ir a tomar algo. ¿Qué te parece?

Helen: Me parece muy bien. ¿Adonde vamos?

Gustavo: Allí en la esquina hay un café muy popular donde van todos los muchachos.

-En el café-

El camarero: (Les pasa la lista y espera la orden.)

Gustavo: ¿Qué quieres tomar?

Helen: Quiero tortillas, tacos con frijoles refritos y una coca-cola.

Gustavo: (Muy pálido) Para mí, una coca-cola.

-Poco antes que Helen termine, Gustavo le dice que le perdone un momento y se dirige al baño servicio (boy's room). Gustavo looks very sick. He walks back and forth. All of a sudden, his face lights up. Frank appears-

Gustavo: Frank, amigo mío. ¡Cuánto me alegro de verte!

Frank: Pero si no have más que una hora que hablamos. ¿Que te pasa? ¿Estás enfermo?

Gustavo: Pues sí que lo estoy pero ya que estás aquí me siento bien.

Frank: No comprendo.

Gustavo: Tu me dijiste que Helen Smith sabía hablar español.

Frank: Pues sí que lo sabe.

Gustavo: Pues sí lo supiera no estaría yo aquí en el baño.

Suggested questions for class discussion:

- 1) What did Gustavo order at the restaurant?
- 2) What do you think he expected Helen to order? What did she order?
- 3) Let's look at the wording of Gustavo's invitation, "Es hora de ir a tomar algo. Que quieres tomar?"
- 4) There is one key word in Gustavo's invitation which would have cued a Spanish-speaking girl to order a beverage, but Helen missed it. Do you know what the key word is? (tomar)
- 5) Can you guess which word Gustavo would have used instead of tomar if he had intended to invite Helen to eat something? (comer)

Additional ideas which the teacher may want to bring out:

- 1) Tomar in some countries may refer to alcoholic beverages.
- 2) Frank or some other friend would lend Gustavo the money to pay the bill.
- 3) Bring out some of the differences between the American and Latin customs relating to students holding part-time jobs.
- 4) Discuss differences between American and Latin customs related to who pays when friends go out to eat or drink together. There are many variables, e.g., two boys, two girls, boy-girl, etc.

By Linda Howard
• José Vasquez
Caro Feagin

Scene:

University of Puerto Rico

Characters:

José, a Puerto Rican; two North American girls (José knows one of the North American girls.)

Script:

José: Hello, Caro. How are you?
Caro: Hello, José. I would like for you to meet a friend of mine. Linda Howard, this is my friend, José Vasquez.
Linda: Hi, José. I'm glad to meet you.
José: Hello, Miss Howard.
Caro: We were just going to the cafeteria for some coffee.
José: May I join you?
Caro: Of course. We'd love to have you join us.
José: Are you sure I can go?
Linda: Of course.

-In the cafeteria-

Linda: Caro, get in line with José.
José: Please sit down. I'll get everything for you. What would you like?
Linda: No, we'll all go get it. It's too much for you to carry.
José: I insist. Please sit down.
Caro: José, here is our money.
José: No, I can't accept it.
Linda: It'll be easier to give the money now instead of trying to figure it out later.
José: If you try to pay me, you'll be offending me. I invited you.
Linda: (Looks at Caro). But he didn't really invite us. We all decided to come together.
Caro: I don't really understand. Well, next time it will be our treat. Thank you, José.

-José looks very dejected and moves away from the girls. The girls shrug their shoulders, look at each other and sit down-

José: I don't understand these Americans.

Points for discussion:

- 1) Linda uses José's first name. He uses her last name.
- 2) José wants to be sure that it will be alright for him to join the girls. He doesn't want trouble from their boyfriends.
- 3) The male insists on paying.

"What Goes Up Doesn't Necessarily Come Down"

By Marie Di Paola
Emelina Pacheco
Gerhild Stiewe
Marcia Hallock
Norman Levin
Alan Garfinkel
Consultant: Darlyn D. Davison

Scene:

Four story modern apartment building in Madrid.

Characters:

Narrator; elevator operator; people who get off the elevator; two Americans.

Script:

American is attempting for the second time to use the elevator, to go down from the third floor. Elevator door opens, people exit, someone says, "Sube." Showing frustration, the American indicates he wants to go down: "Bajar! I want to go down! I want to go down!" Door closes.

Second American approaches saying: "These Spaniards are really rude. They just shut the door in your face. Boy, someone must have had a bad day."

First American says: "Bad day, smad day! That's the second time they've done this to me. The manager will certainly hear about this."

Points for discussion:

- 1) American does not understand that in many apartments, elevators are used to go up, not down. People must walk down the stairs.
- 2) The American's attitude is that his viewpoint is the correct one and therefore, any other one is stupid or wrong.